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PREFACE

Speaking without notes does not imply lack of careful preparation. On the contrary it demands the most painstaking study and practise.

The highly successful public speaker owes his power largely to long investigation, observation, reading, writing, and meditation. He speaks spontaneously from a mind furnished with a large fund of useful and available knowledge.

Conversation offers one of the best opportunities for practise in extemporaneous speech. Discrimination in the choice and collocation of words, the deliberate assembling of ideas in clear and logical order, and the sincere endeavor to persuade others in daily intercourse, have a specific and beneficial influence upon one's style in public speaking.

PREFACE

The speaker must write much, as the ancients constantly recommended, in order to develop clarity of statement and felicity of language. The royal road to effective extemporaneous address is by way of long and arduous preparation.

GRENVILLE KLEISER.

New York City, August, 1919.

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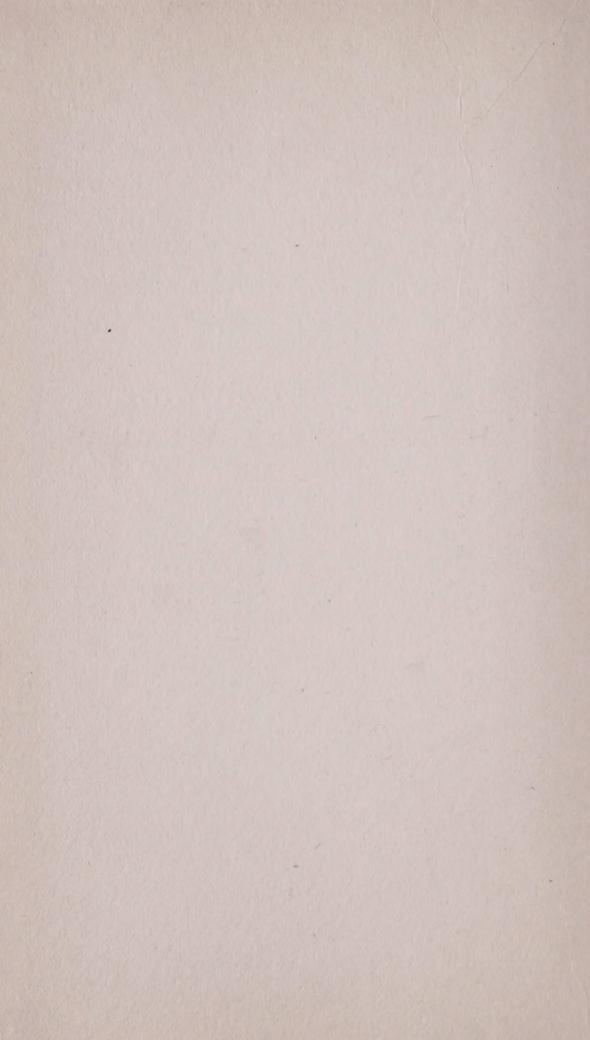
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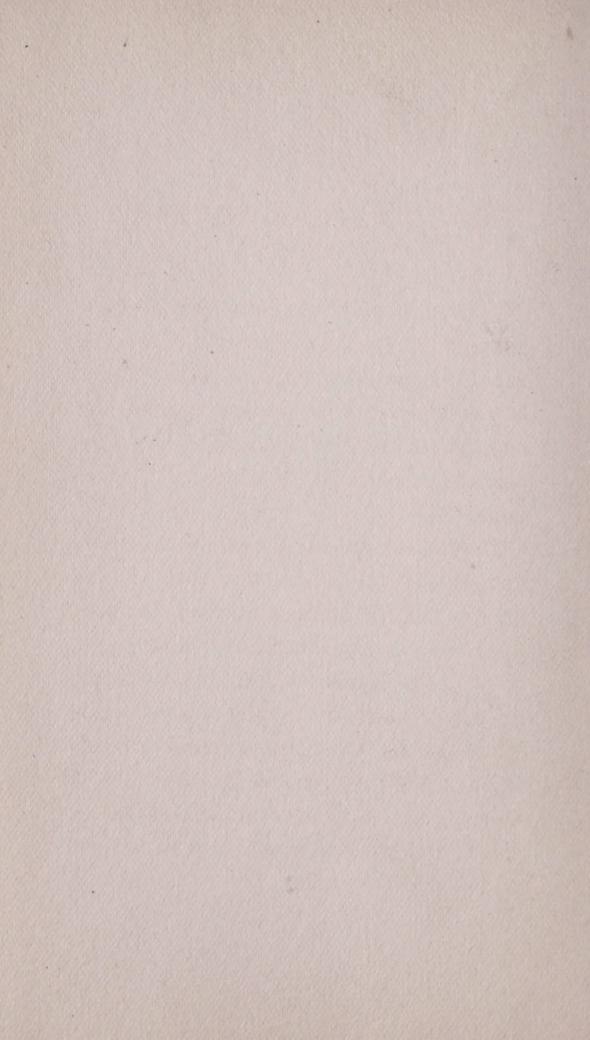
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It should be the ultimate aim of every earnest student of the art of public speaking to speak without notes. There is a widespread prejudice against the use of manuscript, excepting on rare occasions when it is obviously indispensable.

Extempore speaking confers many advantages upon a speaker, such as the free use of his hands and arms for purposes of gesture, an uninterrupted eye-to-eye communication with his audience, an opportunity of readily adapting his language to the particular mood or intelligence of his hearers, as well as of meeting new and unexpected conditions, and of introducing vital ideas which are

HOW TO SPEAK WITHOUT NOTES generated by the heat of actual discourse.

Essential Qualifications for Extempore Speaking

There are three essential qualifications for speaking without notes:

- 1. A thorough grasp of the subject.—
 No man can hope to give free rein to all his powers of mind and expression unless he is fully informed of that about which he intends to speak. He must spend hours or days, if need be, in earnest research. He must exhaust every reasonable resource at his command, so that at length he will have the assurance of knowing the facts of his subject.
- 2. Long practise in writing.—It has been the custom of all successful extemporaneous speakers to write much. Writing is the great modeler of thought

and style. Cicero recommended his students of oratory to form the habit of constant and diligent composition. As that which is carefully meditated is likely to be superior to unpremeditated statement, so a speaker acquires through the regular use of his pen a clearness and compactness of style which serves him well when he speaks at the call of the moment.

3. A proper degree of self-confidence.

—Generally this is acquired through actual experience in public speaking. Many men, because of their natural temperament, must pass through a preliminary stage of so-called stage fright or platform fear before they can secure proper control of their speaking powers. Experience and perseverance, however, often produce in such men the highest types of public speakers. This is due to the fact that the man of nervous tem-

perament, when such nervous force is brought under control, usually makes the best speaker.

The foundation of a speaker's self-confidence is in having full possession of the facts concerning his subject. Next he should know how to present such facts in an interesting manner. A habit of deliberateness in daily conversation will be of immense value in cultivating a full degree of self-confidence.

All the suggestions of this book should be carefully studied with a view to speaking ultimately without notes or manuscript of any kind. A clear understanding and earnest application of the various suggestions will yield practical and gratifying results.

The Preparation of a Speech

Thorough preparation of a speech is essential to its success. Obviously you

must first make judicious choice of a subject and have an accumulation of ideas sufficient to make such a subject of interest and value to an audience.

You can safely assume that the average audience is fairly well informed upon leading questions of the day. Owing to wide circulation of newspapers and magazines, most persons have formed opinions and judgments upon a variety of subjects. To convince and persuade them to your way of thinking, you must have a superior grasp of your subject and know how to present it to them in an attractive way.

When you have gathered together adequate material for a speech, presumably in the form of rough notes, the next step is to make a plan for writing it out in the most logical and effective order.

IMPORTANT QUESTIONS TO ASK YOURSELF

At this stage it will be helpful for you to consider carefully the following questions:

- 1. What is the principal object or purpose of my speech? Is it to instruct, inform, entertain, or persuade?
- 2. What will be the general character of the audience? Will they be friendly, critical, interested, indifferent, or antagonistic?
- 3. What ideas will probably be most effective in arousing interest at the beginning of the speech?
- 4. How can I best sustain the interest of the audience throughout the speech?
- 5. At what particular places in the speech should I introduce climactic effects?
 - 6. What special means should I take-

use of story, illustration, mental picture, personal experience, historical fact, statistical record, quotation, or authority—in order to carry special conviction to the audience?

7. What should be the character of the conclusion to the speech? Appeal, statement, warning, prophecy, illustration, recapitulation?

When you have carefully thought out these vital questions and answered them to your satisfaction, your subject matter will more readily fall into natural and logical order as you put your pen to paper.

IMPORTANCE OF PROPER WRITING MATERIALS

But here let me say something as to your writing materials. To be a good workman, you must have good tools. Provide yourself with a large note-book with ample lines. Have sharp pencils

of good quality, or pens suitable to your style of writing, also good ink and blotting paper.

When you have proper tools with which to do your work, your mind will not be constantly diverted nor disturbed by annoyances commonly due to poor equipment. You will then do your writing with a sense of comfort and satisfaction.

Write on a solid table or desk. There is nothing more distressing to a writer than to work at a wobbly table or a disorderly desk. Try to establish the most favorable conditions possible for the work of composing your speech.

RULES FOR CLEARNESS OF EXPRESSION

Here let me caution you to confine yourself to plain, simple English words in your composition. As you take up

your pen to write, keep these guiding rules in mind: Be simple and natural. Use plain words which everyone will understand. Write out your ideas clearly and concisely. Constantly aim at simplicity and directness of style.

Permit nothing to enter into the composition of your speech merely for outward effect. Let sincerity be the keynote of all your work. Stimulate your best and deepest thoughts into use.

There are various ways in which to begin a speech, depending somewhat upon the subject and the occasion. You can get valuable help in this matter by examining successful speeches of others.

The following examples illustrate the possible modes of introductory sentences. You can begin with a reference to the occasion, a personal experience, story, illustration, quotation, historical fact, or other appropriate thought.

EXAMPLES OF INTRODUCTORY SENTENCES

"Some years ago a distinguished man made a significant statement."

"History has many heroes whose martial renown has fired the world."

"Through the generous impulse of your committee I enjoy the privilege of addressing you."

"There is a characteristic saying of Dr. Johnson: 'Patriotism is the last refuge of a scoundrel.'"

"I gratefully acknowledge your courtesy in asking me to speak to you."

"This day belongs not to America, but to the world."

"I offer no apology for speaking upon a religious theme, for it is the most universal of all themes."

"Two portentous perils threaten the safety, if they do not endanger the existence, of the republic."

- "Every one has asked himself the great question of antiquity as of the modern world: 'What is the *summum* bonum—the supreme good?'"
- "I must confess to you that I came here with very serious thoughts this evening."
- "It is a great advantage in this country, I think, that we have no lack of ample criticism."
- "What was Lincoln's mysterious power, and whence?"
- "The past rises before me like a dream."
- "In addressing you to-day, I am warmed by the enthusiastic welcome which you have been pleased to accord to me."

HOW YOU SHOULD WRITE OUT AND REVISE YOUR SPEECH

As you write out your speech, keep before you a mental picture of your au-

dience, and write as you think a good speaker would talk to them.

What will please, convince, and persuade a single person in conversation, will be likely to have the same effect upon a number of people.

Remember that you are not writing an essay, but a speech. Recognize the radical difference between the two. An essay is chiefly intended for the eye; a speech for the ear. An essay is formal, precise, and literary; a speech should have the ease, naturalness, and spontaneity of conversation.

The way in which you now proceed to write out your speech in full will depend upon your own temperament. You may write rapidly or slowly according to your habit. If you already have "the faculty of taking infinite pains" so much the better. But whatever method you adopt, the principal thing is to write

your speech out in full, so that you may have it before you as a whole for careful analysis and revision.

After writing the first draft of your speech, it is advisable, if time permits, to lay it aside for a day or two, so that you may approach it freshly when you are about to revise it. By this means you are more likely to detect faults and to observe specific ways for improving your composition.

As you examine the various parts of the speech you have written, ask: "Is this clear?" "Is this forceful?" "Is this appropriate?" "Is this desirable?" "Can this be improved?" "Should this be expunged?" "Is this true?" "Can this be confirmed?" "Will this please, interest, convince, persuade?" "Will this cause offense?"

Wherever you think it desirable, substitute simple words for long ones. Re-

cast every phrase or sentence where you think improvement is possible. Be ready to strike out entire paragraphs if necessary. Be willing to relinquish cherished ideas if by so doing you can improve the general character of your speech.

Then write out a second draft of your speech, and if convenient again lay it aside for a day or two. Repeat the process of examination and revision. Later you will realize the value and importance of this thorough preparation of the manuscript of your speech, and continued practise of this kind will simplify your actual work of speech-making.

READ YOUR SPEECH ALOUD

Now that the composition of your speech is practically completed, read it aloud to test its "speaking quality." Does it fit the mouth well? Does your ear detect anything that should be

changed or eliminated? Incidentally, through this practise the matter of your speech will be more deeply imprest upon your mind.

HOW WRITING YOUR SPEECH WILL HELP YOU

You will derive many benefits from the practise of carefully writing out your speeches in full, regardless of the special method of delivery you may subsequently adopt.

Writing will clarify your ideas by exposing to view haziness and indefiniteness in conception. It will develop a discriminating taste for choosing the right word and putting it in the right place.

Writing will help you to group together closely related ideas, and promote order, lucidity, regularity, and compactness of thought. It will train you to

scrutinize your facts and opinions, and to be intelligently critical with yourself.

Writing will develop the reasoning faculty and the habit of arranging your thoughts in logical sequence. It will increase your power of concentration, and bring out many new and unsuspected ideas.

Writing will give you special opportunity for analyzing and revising your thought. When you have your entire subject before you in concrete form you can more readily judge its quality and structure.

Writing will aid materially in impressing your speech upon your memory. It will prove a valuable aid in calling to mind, at the moment of speaking, actual words and phrases which you have visualized through the process of writing.

The Art of Extempore Speaking

In his celebrated treatise on The Art of Extempore Speaking, Bautain urges the importance of writing out a speech, for two chief reasons:

"The first is, that you thus possess your subject better, and accordingly you speak more closely and with less risk of digressions. The second is, that when you write down a thought you analyze it. The division of the subject becomes clear, becomes determinate, and a crowd of things which were not before perceived present themselves under the pen. Speaking is thinking aloud, but it is more; it is thinking with method and more distinctly, so that in uttering your idea you not only make others understand it, but you understand it better yourself while spreading it out before your own eyes and unfolding it by words.

Writing adds more still to speech, giving it more precision, more fixity, more strictness, and by being forced more closely to examine what you wish to write down, you extract hidden relations, you reach greater depths, wherein may be disclosed rich veins or abundant lodes. We are able to declare that one is never fully conscious of all that is in one's own thought, except after having written it out."

The cardinal need in the public speaker is not that he be clever or merely fluent in speech, but that he be primarily a man of quality and original power. All the elements which comprise greatness of character,—simplicity, sincerity, integrity, courage, nobility,—are reflected in a man's speech and unmistakably disclosed to his fellow men.

Hamilton Wright Mabie has well said

that "The man who speaks often without constant and arduous preparation runs shallow in thought and becomes commonplace in expression; the man who writes without tireless preparation of mind and spirit through reading, observation, and meditation, loses freshness, originality, and force and becomes a mere maker of sentences."

I urge you, therefore, to read much, in order to furnish your mind with useful and elevated ideas, and to write much, that you may acquire a facile use of English style.

Speech for Study, with Lesson Talk HOW TO GET THE MOST OUT OF SPEECHES YOU STUDY

Read aloud, two or three times, the speech which follows. Then close the book and write out an epitome of the speech in your own words. Try to recall

the principal ideas in their order, and to express them with lucidity and conciseness. Use the best words you can command.

Then compare your composition with the original, and endeavor to see for yourself wherein your thought and style are lacking. Repeat this exercise at convenient intervals, selecting for your text paragraphs and pages from other speeches and standard writers. This practise will give you surprizing facility in preparing your own compositions.

This speech on "The Death of Abraham Lincoln," was delivered by Henry Ward Beecher, in Brooklyn, N. Y., April 16, 1865. It is a rare example of impassioned eloquence, with its touching pathos and dramatic fervor. The personality of the speaker stamps the entire speech with power and amplitude.

It will be highly beneficial to you to

analyze the speech in detail, and to note how the speaker draws freely upon his vast fund of knowledge. Note particularly the use of pithy sentences, of arrow-like directness. Observe the majesty of the paragraph beginning, "And now the martyr is moving in triumphal march mightier than when alive." Commit striking passages to memory.

Be sure of the pronunciation of the words: Horizon, stanched, dishevelling, Leviathan, tremendous, hovel, requiem, and martyr.

The last paragraph but one, beginning, "And now the martyr is moving in triumphal march," requires a full-toned voice, with a slight swell on some of the long vowel sounds. The delivery here should be very deliberate, and the pausing varied so as to bring out the significance of each thought.

SPEECH FOR STUDY

THE DEATH OF LINCOLN

Again a great leader of the people has passed through toil, sorrow, battle, and war, and come near to the promised land of peace, into which he might not pass over. Who shall recount our martyr's sufferings for this people? Since the November of 1860, his horizon has been black with storms. By day and by night, he trod a way of danger and darkness. On his shoulders rested a government dearer to him than his own life. At its integrity millions of men were striking at home. Upon this government foreign eyes lowered. It stood like a lone island in a sea full of storms, and every tide and wave seemed eager to devour it. Upon thousands of hearts great sorrows and anxieties have rested, but not on one such, and in such measure, as upon that

simple, truthful, noble soul, our faithful and sainted Lincoln. Never rising to the enthusiasm of more impassioned natures in hours of hope, and never sinking with the mercurial in hours of defeat to the depths of despondency, he held on with unmovable patience and fortitude, putting caution against hope, that it might not be premature, and hope against caution, that it might not yield to dread and danger. He wrestled ceaselessly, through four black and dreadful purgatorial years, wherein God was cleansing the sin of his people as by fire.

At last, the watcher beheld the gray dawn for the country. The mountains began to give forth their forms from out the darkness, and the East came rushing toward us with arms full of joy for all our sorrows. Then it was for him to be glad exceedingly that had borrowed immeasurably. Peace could bring to no

other heart such joy, such rest, such honor, such trust, such gratitude. he looked upon it as Moses looked upon the promised land. Then the wail of a nation proclaimed that he had gone from among us. Not thine the sorrow, but ours, sainted soul. Thou hast, indeed, entered the promised land, while we are yet on the march. To us remains the rocking of the deep, the storm upon the land, days of duty and nights of watching; but thou art sphered high above all darkness and fear, beyond all sorrow and weariness. Rest, O weary heart! Rejoice exceedingly, thou that has enough suffered! Thou hast beheld him who invisibly led thee in this great wilderness. Thou standest among the elect. Around thee are the royal men that have ennobled human life in every age. Kingly art thou, with glory on thy brow as a diadem. And joy is upon thee

for evermore. Over all this land, over all the little cloud of years that now from thine infinite horizon moves back as a speck, thou art lifted up as high as the star is above the clouds that hide us, but never reach it. In the goodly company of Mount Zion thou shalt find that rest which thou hast sorrowing sought in vain; and thy name, an everlasting name in heaven, shall flourish in fragrance and beauty as long as men shall last upon the earth, or hearts remain, to revere truth, fidelity, and goodness. Never did two such orbs of experience meet in one hemisphere, as the joy and the sorrow of the same week in this land. The joy was as sudden as if no man had expected it, and as entrancing as if it had fallen a sphere from heaven. rose up over sobriety, and swept business from its moorings, and ran down through the land in irresistible course.

Men embraced each other in brotherhood that were strangers in the flesh. They sang, prayed, or deeper yet, many could only think thanksgiving and weep gladness. That peace was sure; that government was firmer than ever; that the land was cleansed of plague; that the ages were opening to our footsteps, and we were to begin a march of blessings; that blood was stanched, and scowling enmities were sinking like storms beneath the horizon; the dear fatherland, nothing lost, much gained, was to rise up in unexampled honor among the nations of the earth—these thoughts, and that indistinguishable throng of fancies, and hopes, and desires, and yearnings, that filled the soul with tremblings like the heated air of midsummer days—all these kindled up such a surge of joy as no words may describe.

In one hour joy lay without a pulse,

without a gleam or breath. A sorrow came that swept through the land as huge storms sweep through the forest and field, rolling thunder along the sky, dishevelling the flowers, daunting every singer in thicket or forest, and pouring blackness and darkness across the land and up the mountains. Did ever so many hearts, in so brief a time, touch two such boundless feelings? It was the uttermost of joy; it was the uttermost of sorrow—noon and midnight, without a space between.

The blow brought not a sharp pang. It was so terrible that at first it stunned sensibility. Citizens were like men awakened at midnight by an earthquake and bewildered to find everything that they were accustomed to trust, wavering and falling. The very earth was no longer solid. The first feeling was the least. Men waited to get straight to

feel. They wandered in the streets as if groping after some impending dread or undeveloped sorrow, or some one to tell them what ailed them. They met each other as if each would ask the other, "Am I awake, or do I dream?" There was a piteous helplessness. Strong men bowed down and wept. Other and common griefs belonged to some one in chief; this belonged to all. It was each and every man's. Every virtuous household in the land felt as if its first-born were gone. Men were bereaved and walked for days as if a corpse lay unburied in their dwellings. There was nothing else to think of. They could speak of nothing but that; and yet of that they could speak only falteringly. All business was laid aside. Pleasure forgot to smile. The city for nearly a week ceased to roar. The great Leviathan lay down, and was still. Even

avarice stood still, and greed was strangely moved to generous sympathy and universal sorrow. Rear to his name monuments, found charitable institutions, and write his name above their lintels; but no monument will ever equal the universal, spontaneous, and sublime sorrow that in a moment swept down lines and parties, and covered up animosities, and in an hour brought a divided people into unity of grief and indivisible fellowship of anguish. . . .

This nation has dissolved—but in tears only. It stands four-square, more solid to-day than any pyramid in Egypt. This people are neither wasted, nor daunted, nor disordered. Men hate slavery and love liberty with stronger hate and love to-day than ever before. The government is not weakened, it is made stronger. How naturally and easily were the ranks closed! Another steps

forward, in the hour that the one fell, to take his place and his mantle; and I avow my belief that he will be found a man true to every instinct of liberty; true to the whole trust that is reposed in him; vigilant of the Constitution; careful of the laws; wise for liberty, in that he himself, through his life, has known what it was to suffer from the stings of slavery, and to prize liberty from bitter personal experiences.

Where could the head of government in any monarchy be smitten down by the hand of an assassin, and the funds not quiver or fall one-half of one per cent? After a long period of national disturbance, after four years of drastic war, after tremendous drafts on the resources of the country, in the height and top of our burdens, the heart of this people is such that now, when the head of government is stricken down, the pub-

lic funds do not waver, but stand as the granite ribs in our mountains.

Republican institutions have been vindicated in this experience as they never were before; and the whole history of the last four years, rounded up by this cruel stroke, seems, in the providence of God, to have been clothed, now, with an illustration, with a sympathy, with an aptness, and with a significance, such as we never could have expected nor imagined. God, I think, has said, by the voice of this event, to all nations of the earth, "Republican liberty based upon true Christianity, is firm as the foundation of the globe."

Even he who now sleeps has, by this event, been clothed with new influence. Dead, he speaks to men who now willingly hear what before they refused to listen to. Now his simple and weighty words will be gathered like those of

Washington, and your children and your children's children shall be taught to ponder the simplicity and deep wisdom of utterance which, in their time, passed, in party heat, as idle words. Men will receive a new impulse of patriotism for his sake and will guard with zeal the whole country which he loved so well. I swear you, on the altar of his memory, to be more faithful to the country for which he has perished. They will, as they follow his hearse, swear a new hatred to that slavery against which he warred, and which, in vanquishing him, has made him a martyr and a conqueror. I swear you, by the memory of this martyr, to hate slavery with an unappeasable hatred. They will admire and imitate the firmness of this man, his inflexible conscience for the right, and yet his gentleness, as tender as a woman's, his moderation of spirit, which not all

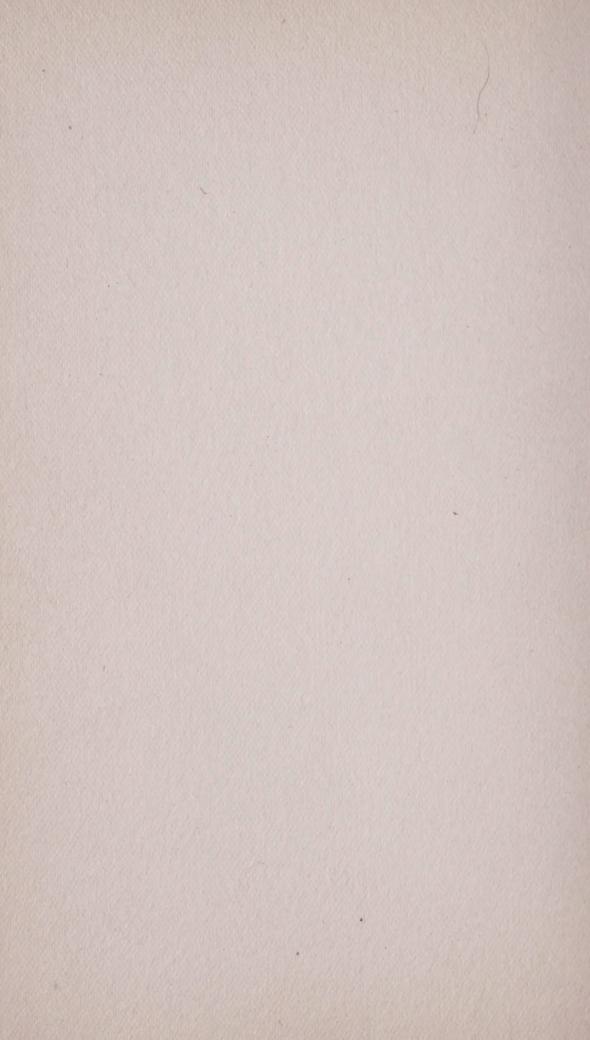
the heat of party could inflame, nor all the jars and disturbances of his country shake out of place. I swear you to an emulation of his justice, his moderation, and his mercy. You I can comfort; but how can I speak to that twilight million to whom his name was as the name of an angel of God? There will be wailing in places which no minister shall be able to reach. When in hovel and in cot, in wood and in wilderness, in the field throughout the South, the dusky children, who looked upon him as that Moses whom God sent before them to lead them out of the land of bondage, learn that he has fallen, who shall comfort them? O, thou Shepherd of Israel, that didst comfort thy people of old, to thy care we commit the helpless, the long-wronged and grieved.

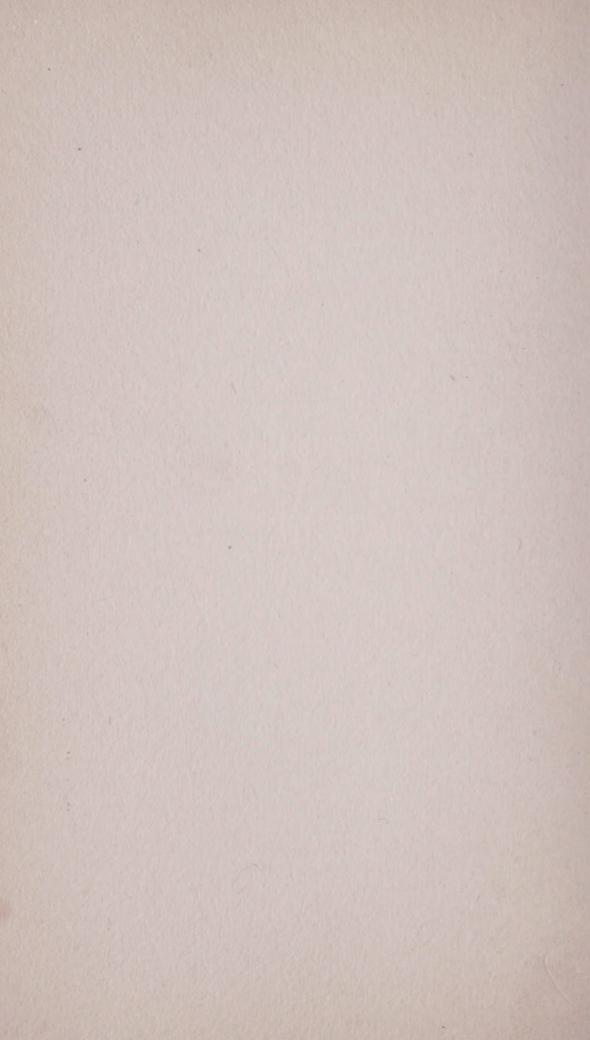
And now the martyr is moving in triumphal march, mightier than when

alive. The nation rises up at every stage of his coming. Cities and States are his pall-bearers, and the cannon beats the hours with solemn progression. Dead, dead, he yet speaketh. Is Washington dead? Is Hampden dead? Is David dead? Is any man that ever was fit to live dead? Disenthralled of flesh, and risen in the unobstructed sphere where passion never comes, he begins his illimitable work. His life now is grafted upon the infinite, and will be fruitful as no earthly life can be. Pass on, thou that hast overcome. Your sorrows, O people, are his peace. Your bells and bands and muffled drums sound triumph there. Pass on.

Four years ago, O Illinois, we took from your midst an untried man and from among the people. We return him to you a mighty conqueror. Not thine any more, but the nation's; not ours,

but the world's. Give him place, O ye prairies. In the midst of this great continent his dust shall rest, a sacred treasure to myriads who shall pilgrim to that shrine to kindle anew their zeal and patriotism. Ye winds that move over the mighty places of the West, chant his requiem. Ye people, behold a martyr whose blood, as so many articulate words, pleads for fidelity, for law, for liberty.





Dismiss from your mind all thought of making "a great oration." The natural basis for an effective extemporaneous speech is that of good conversation. Let your purpose be to talk directly and sincerely to your audience and you will escape many of the difficulties and disappointments of ambitious public speakers.

Cardinal Principles of Good Delivery

When you rise to speak, assume an easy standing position. One foot should be slightly in advance of the other, the knees straight, the head erect but not stiff, and the arms relaxed at the sides.

Obviously, you must make yourself

easily heard and understood in order to carry conviction to your hearers. It is of first importance, therefore, that you articulate distinctly and naturally. This implies that you have already practised reading aloud, with special regard to clear enunciation, and that the organs of speech can be trusted to do their work properly without conscious effort on your part.

Your speaking voice, too, has presumably been cultivated, through judicious daily practise, so that it has adequate power, flexibility, agreeableness, and resonance. A well-trained voice is an indispensable ally of the successful public speaker.

GETTING THE RIGHT BEGINNING

At the beginning of your speech, it may be necessary for you, especially if the audience is a large one, to give a

moment's thought to your enunciation and volume of voice, to assure yourself that you are properly adapting them to the particular occasion.

Experience in public speaking will train you instinctively to measure the space you are to fill. You will know how to adapt the volume of your voice to the size of the audience. You will find it of advantage to look at the most distant person in the audience and address yourself to him.

Begin your speech in deliberate style. Look directly in front of you and speak as one having something of interest and importance to say. Be gracious and dignified. Favor the low keys of your voice. Give the unmistakable impression of "thinking on your feet," by speaking slowly and thoughtfully. Use no action at the beginning of your speech.

WARMING UP TO YOUR SUBJECT

As you enter more deeply into your subject, your voice, manner, and delivery will gradually increase in earnestness and intensity. You will introduce an occasional gesture where it will serve to elucidate or emphasize an important idea. But always use gesture and action in moderation.

There are climactic parts in an important speech, where your delivery should be impassioned and your fullest and best powers brought into use. Carefully consider such effects in advance, and in no case permit yourself to exceed the bounds of naturalness.

A speech should be progressive, both in thought and delivery. As you advance from one point to another, let your voice and action correspondingly increase in scope and power. Make your

audience feel that they are being carried forward to a definite purpose or decision.

HOW TO END YOUR SPEECH

The manner of the conclusion of your speech will depend upon the nature of your subject and the purpose you wish to achieve. It may be rapid and intense, as in a clarion call to action, or it may be the slow and subdued tones of intimate personal appeal.

As a usual thing the closing words of a speech are to be spoken in gradually slower style, which in itself carries the suggestion of concluding. But when you have thus conveyed to your audience the impression of ending your speech, do not permit yourself to continue with "one word more."

Having delivered your speech, sit down quietly, and at the first opportunity rest yourself. Avoid unnecessary

conversation immediately afterward. Relax as much as possible. If your speech has been delivered with earnestness, your mind and body need rest.

This is a general outline of the way in which to deliver a speech. There are other things, however, which enter vitally into the success of a speech, and to these I now ask your careful attention.

The Secrets of Successful Delivery

1. Use your full powers of breathing.
—Many speakers breathe from only the upper part of the chest. This habit of superficial breathing unduly taxes the speaker and leads easily to exhaustion.

Accustom yourself to breathe fully and deeply from the abdomen. Take half a dozen deep breaths before you begin your speech, and during your speech seize every opportunity afforded by the

pauses to replenish your lungs. Speak upon full lungs as much as possible.

Frequently remind yourself to bring all of your breathing apparatus into play. In this way you can make your public speaking an invigorating exercise. Form the habit of breathing deeply in your daily activities, so that it will eventually become automatic.

2. Cultivate deliberateness of speech.

—This will confer inestimable advantages upon you as a speaker. It will convey to the audience the impression that you are carefully weighing your words, that you are "thinking on your feet," and that you have a discriminating mind.

The audience will place a higher valuation upon ideas which you express slowly. They will naturally share your appraisement of your own thoughts. They will also give you credit, as a de-

liberate speaker, for making your ideas clear to them.

Moreover, a deliberate style of speaking will tend to safeguard you from such common mistakes as slovenly pronunciation, indistinctness, monotony, vagueness, stumbling over difficult combinations of words, and hastily considered statements.

There are times, of course, when certain ideas and illustrations will require rapidity of utterance. Rate, pitch, and force must necessarily be appropriate to the thought and sentiment. But such occasions are not likely to be frequent, hence for the greater part of a speech a deliberate style will be most desirable.

3. Keep clearly in mind the chief purpose of your speech.—What do you wish to accomplish? What specific impression do you desire to make upon others? What purpose when actually achieved

will constitute the real success of your speech?

These points definitely settled in your mind will inspire you to increased effort. Knowing your goal you will be most likely to travel directly toward it. Concentrated upon a great leading idea, clearly and definitely outlined in your mind, you will not be readily diverted from your purpose.

Furthermore, when you have a well-defined object in view it will increase your feeling of self-confidence. It will prevent you from thinking too much about yourself, so that you can direct your powers and resources to the one purpose to be achieved.

The skilful marksman takes definite aim. As someone has well said, a proper aim in speaking is as vital to results as it is in shooting squirrels. Aim at nothing, and you know in advance what

you are likely to hit. It is foolish to shoot into the air if you would hit something on the ground.

You will do well to remember that this quality of definiteness must be in your speech from its inception,—from the moment you begin to gather material for it and to set it down clearly in writing,—in order to make it a natural and inevitable part of your delivery.

4. Make your gestures significant.—
When you use a gesture it should be for a definite purpose. It may emphasize, illustrate, or otherwise enhance the clearness and effectiveness of your thought, but it should not be used merely for ornament.

The number of gestures will depend upon the nature of your subject and the occasion. Good taste will be your best guide. There are some speeches of great feeling and purpose which demand much

gesture; while other speeches, comprised mainly of simple statements, require little action.

A safe rule is to be sparing in your use of gesture. A gesture that is too often repeated loses its force. It is displeasing and often confusing to an audience to watch a speaker in almost continuous action. The quieter method, in which a gesture is used only occasionally and significantly, conveys an impression of self-control and power in reserve.

If your present tendency is to employ gesture too frequently, try to restrain and subdue it. A corrective exercise for this purpose is to stand before a looking-glass, where you can keep vigilant watch over yourself, and read or recite aloud a highly impassioned speech, all the while endeavoring to keep your body, head, and arms still.

The following general rules will guide

you in the intelligent use of gesture: Curves are more graceful than straight lines; use simple gestures to express simple ideas; use double hand gestures to express increased breadth, size, or power; use emphatic movements to enforce important ideas; make all gestures appropriate to the thought and feeling.

5. Do justice to all your audience.— At the beginning of your speech look directly in front of you so as to adjust yourself to the particular surroundings. Test the carrying power of your voice, as stated before, by talking to your most distant auditor.

As you proceed, you will naturally turn from one side to the other, and include within your vision the larger part of your audience. Make such turnings from the waist, and not by shifting the position of the feet.

A right mental attitude toward your

audience plays an important part in the success of your speech. Do not look upon them as "a field of vegetables," as someone has erroneously advised, but as intelligent, wide-awake, well-informed people. This relationship established between you and your audience is one of the secrets of persuasive eloquence.

This is not incompatible with the suggestion to merge yourself into your subject. The realization that you are addressing men and women of like thoughts and feelings as yourself will cause you to "let yourself go," and to give forth your best powers of expression.

6. Be in earnest. You can not be really in earnest by aiming directly at earnestness. You will be in earnest when you are animated by strong conviction of the truth and importance of your message. When duty is the impel-

ling force in your speech you will speak earnestly and effectively.

Earnestness is essential to success in speaking, since mind influences mind. What you would have your audience feel you must first experience yourself. Your earnestness communicates itself to them, so that they quickly respond to your mood. The feelings of sympathy, nobility, indignation, courage, pride, tenderness, sorrow, reverence, affection, goodwill, hope, and admiration, are common to all men, and touch answering chords in their hearts.

You may convince your hearers of the truth of your message by intellectual means, but in order to persuade them to action you must also appeal to their emotions. And as with your other personal powers, you can develop your emotions through judicious practise.

The feeling of enthusiasm, when prop-

erly guided, is a great force in public speaking. A short speech delivered with earnestness will be more productive of good results than a multiplicity of words uttered with calmness. If you are yourself seemingly unmoved or indifferent, a like effect will be made upon your hearers.

7. Cultivate a modest manner. The advantage of beginning a speech modestly is that you are likely to surprize your audience when your full powers disclose themselves. A modest beginning leads the audience not to expect too much, and when later they realize the unsuspected power you have kept in reserve, it inclines them in your favor.

One of the most successful public speakers made a practise of always beginning a speech in a hesitating manner. But once he was well into his subject he spoke with exceptional fluency, and was

apparently borne along upon a moving tide of eloquence.

8. Learn the value of judicious pausing. There is no better way to emphasize an important word than to pause just before giving it expression. This prepares the mind of the hearer to receive it with its full significance. Pauses are like windows to the sentences—they let the light in.

The best recommendation of the pause in speaking is the fact that the most successful public speakers employ it effectively. Its proper use comes generally only after considerable experience and when self-confidence has been thoroughly developed.

The right use of the pause gives you frequent opportunity to replenish your lungs. It is also one of the most valuable and indispensable aids to clearness

of expression and the maintaining of poise in speaking.

When you speak right on in headlong fashion, without due regard to pausing, you may easily fall into hastily considered thought and careless expression. On the other hand, right pausing, coupled with deliberateness of style, will give an impressive character to your speaking.

You can advantageously practise the art of pausing in your daily conversation. As you form the habit of deliberate speaking and frequent pausing in your daily speech, it will manifest itself without conscious effort in your public address.

9. Speak with appropriate variety of expression. A monotonous tone of voice can make an otherwise good speech tiresome to an audience. By judiciously modulating your voice you will obviate

much of the strain from which many speakers suffer.

Variety of thought demands variety of expression for its proper interpretation. Use various pitches of your voice, giving preference to the low keys. Change from soft to loud volume, high to low pitch, grave to bright feeling, in keeping with the thought. Practise, intelligence, and experience, will best guide you in the matter of appropriate expression.

10. Be natural. Discriminate between that which is natural and that which is merely habitual. You may have formed undesirable habits of speech which you erroneously think are natural to you, but which are the result of repeated practise.

Do not pretend to be what you are not. If you desire to make a highly satisfactory speech, you must submit your-

self to the most rigid preparation and practise. Conscientiousness in the preparation of your speech will be one of the best assurances of a natural delivery, since then you will be governed by sincerity and simplicity.

FORGET YOURSELF WHEN SPEAKING

The importance of self-forgetfulness in speaking was emphasized some years ago by an eminent authority, who said:

"If a speaker is thinking of himself and not of his subject, of the manner and not of the matter, if his attention is occupied with the modulation of his voice and the aptitude of his gestures, if an undercurrent of ambition to be graceful, striking, emphatic, runs through all his fine sentences and stimulated emotions, he will be shorn of genuine power. Especially if, as is almost certain to be

the case, the audience detects the covert motive, their sense of reality is offended, they feel as if called to participate in an imposture, they become cold, guarded, unresponsive, and the speaker's hold on them is gone."

Then he added these significant words:

"For real, oratorical effect a speaker must never think of producing it. He must lose himself in his subject, be for the moment his subject. His speech must, so far as manner is concerned, have the spontaneity, the abandonment, the self-forgetfulness of inspiration."

Do not aim at being oratorical. Be yourself at your best, and if you have real oratory within you it will find natural and spontaneous expression. Remember that nothing, however oratorical in character, can be more effective than earnest, genuine, sincere speech,

and that when you possess this you have the supreme elements of eloquence.

11. Cultivate self-confidence. How? By having a clear realization of your own powers. Belief in your ability and resourcefulness will stimulate your feeling of self-confidence, and the consciousness of reserve force will tend to make you equal to any occasion.

The self-confidence I urge you to cultivate, if you do not already possess it, is not to be confused with egotism and boastfulness. Desirable self-confidence is the product of thoroughness, of consciousness of inner power, and a sense of personal dignity. It results from a determination to discharge your duty faithfully.

A proper degree of self-confidence will enable you not only to direct all your best powers to the presentation of your subject as you have prepared it, but also

to avail yourself of new ideas and suggestions which may arise at the moment of speaking.

Self-confidence will be a great aid to you when you plunge headlong into an involved sentence not knowing precisely where it will end. But as you emerge successfully from such attempts, your self-reliance will gradually be increased.

The basis of self-confidence is self-respect. Anything that dissipates your force, such as anger or violence, lessens your influence with others. When you show annoyance before an audience you suffer personal loss. There are sometimes circumstances which may tax your patience and self-restraint to the utmost, but you should at all costs keep the audience in your favor.

Five Rules for Good Speaking

There is no more helpful and inspiring counsel upon the subject of effective speaking than that of Dr. Richard Storrs. His words, addressed particularly to preachers, have a like application to you as a public speaker. Ponder his advice carefully. He says:

"(1) The physical vigor must be kept at its highest point. (2) The mind must be kept in a state of habitual activity, alertness, and energy. (3) The plan of the sermon (or speech) should be simple, natural, progressive, and thoroughly imbedded in the mind. (4) The preacher should have a distinct and energetic appreciation of the importance of his subject. (5) He must speak for a purpose, having in view from the beginning of his discourse a definite end,

the practical impression it is to make on the minds of his hearers."

12. Common faults to be avoided. Many speakers are in doubt as to what to do with their hands when in repose. Do nothing with them. Let them rest naturally at the sides of the body. Then they will be ready for instant use when required.

Do not clasp the hands in front of the body, nor rest them upon the hips. Avoid putting the hands up to the face, smoothing the hair, or adjusting the collar. Do not clasp the lapels of the coat as if to prevent yourself from running away. Avoid all nervous movements of the head, hands, or feet.

During the period of your speech do not drink anything. Constant sipping of water tends to aggravate a dry throat. It is preferable to take a drink of water half an hour before speaking, and should

there still be dryness of the throat just before speaking, chewing a small piece of paper will produce a flow of saliva.

There are many undesirable mannerisms, common even to experienced speakers, which you should sedulously avoid. Some of these are the slapping of the hands together, boring the palm of one hand with a finger of the other, stamping the foot, thrusting the forefinger at the audience, grimacing, impersonating, and mimicking, as well as using exaggerated gesture and posture.

Read the practical suggestions of this book at least once a day for a week, at the end of which time they should be deeply imprest upon your mind. They will help you greatly to improve your present style of speaking, both in conversation and in public, and in many practical ways enhance your personal power and influence.

HOW TO SPEAK WITHOUT NOTES Speech for Study, with Lesson Talk

USEFUL SUGGESTIONS FOR STUDY

The following passage for study is the closing part of a lecture delivered by Canon Frederick William Farrar, in New York City, December 3, 1885.

In substance it is an exceptionally fine example of elevated thought. America is eloquently reminded of her opportunity and responsibility as the guardian of freedom and the leader in democratic ideals.

You can practise this passage aloud with much benefit. When you have thoroughly analyzed it so that you know its meaning and appreciate its significance, stand up and render it in clear-cut animated style.

Note the speaker's felicitous use of quotation. Commit to memory similar extracts of your own choosing which you

think will be of practical use to you in public speaking.

Carefully observe the climactic effect of the repeated words, "I believe," in the closing paragraph. This is one of the most approved and effective methods of many successful speakers. You can easily learn to employ it for yourself.

As you practise from day to day, frequently turn your attention to your use of pitch, force, and inflection. Ask yourself, while in the act of speaking, "Is my pitch of voice right? Too high? Too low? Does the force or power of my voice correctly and adequately express the thought? Do the inflections go up properly when the sense is suspended, and go down when the sense is completed? Am I speaking clearly and expressively?"

These and similar questions will make you discriminating and thorough in your

daily practise. Remember, you will achieve eminently better results from ten minutes of conscientious daily practise than from hours of spasmodic and indifferent effort.

SPEECH FOR STUDY

FAREWELL THOUGHTS ON AMERICA

(An Extract)

I have endeavored to emphasize the thought on which all your own greatest and best men have insisted, that the hand of God is preeminently manifest in your history; and the correlative thought, that there rests upon the American nation an immense burden of heavenimposed responsibility.

What is that responsibility?

It is to combine the old with the new
—the experience of the East with the

daring of the West—"the long past of Europe with the long future of America."

It is to guard the idea of Freedom as the fabled dragon guarded of old the very garden of the Hesperides—taking good heed that liberty be not confounded with license; nor republican government with the shout of popular anarchy; nor freedom with the freedom to do wrong unpunished; nor manly independence with lawless self-assertion. It is to keep the equilibrium between stability and advance, between liberty and law. "As for me," said Patrick Henry, in 1775, "give me liberty or give me death."

It is to work out the conception of Progress; to recognize that it is your duty not only to preserve, but to improve; to bear in mind that the living sap of to-day outgrows the dead rind of yesterday. You and your churches

will have to decide whether, in the words of Castelar, you will confound yourselves with Asia, "placing upon the land old altars, and upon the altars old idols, and upon the idols immovable theocracies, and upon the theocracies despotic empires; or whether by labor and by liberty you will advance the grand work of universal civilization." Despots, whether priestly or secular, may they "stand still!" But

"God to the human soul,
And all the spheres that roll
Wrapped by her spirit in their robes of light,

Hath said, 'The primal plan
Of all the world and man
Is Forward! Progress is your law, your
right!' ''

It is to work out a manly and intelligent correlation of religious tradition with the advancing knowledge of man-

kind. The churches must show to the world the rare example of religious tolerance; of many folds existing happily side by side in the one flock. The laity must teach their churches not to supersede, but to supplement each other. They must beware of stagnant doctrines and stereotyped formulae. They must learn the spirit of those grand words in which John Robinson addrest the Pilgrim Fathers when they sailed from the shores of Europe:-"'I am persuaded that the Lord hath more truth yet to come for us, yet to break forth out of His Holy Word. Neither Luther nor Calvin has penetrated into the counsel of God."

"New occasions teach new duties,

Time makes ancient good uncouth;

They must upwards still, and onwards,

Who would keep abreast with Truth."

Judge Sewall set a noble example when, in 1696, he stood up in his pew in the Old South Church to confess his contrition for his share in the witchcraft delusion of 1692.

That preacher of Georgia spoke wise words who, taunted with a change of opinion about slavery, said in a Thanksgiving sermon, "I have got new light. I now believe many things which I did not believe twenty years ago. . . . If I live till 1900 I expect to believe some things which I now reject and to reject some things which I now believe;—and I shall not be alone."

It is, above all, to show the nations the true ideal of national righteousnes. Two centuries and a half have passed since Peter Bulkley addrest to his little congregation of exiles the memorable words: "There is no people but will strive to excel in something. What can

we excel in if not in holiness? If we look to numbers we are the fewest; if to strength we are the weakest; if to wealth and riches we are the poorest of all the people of God throughout the world. We can not excel nor so much as equal other people in these things, and if we come short in grace and holiness we are the most despicable people under heaven. Strive we therefore to excel, and suffer not this crown to be taken from us."

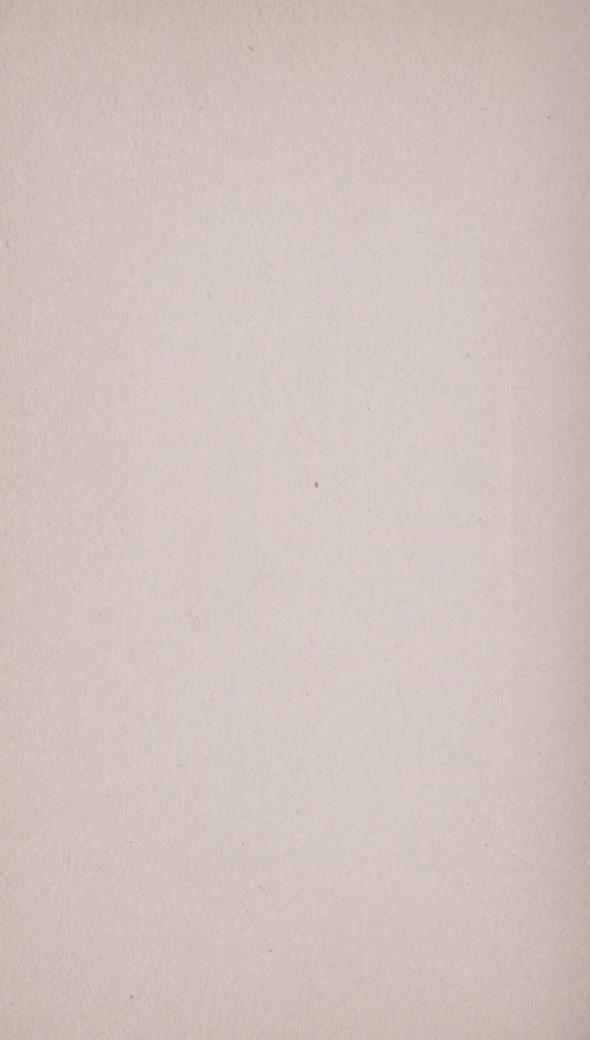
How has all this been reversed! In numbers you are now, or soon inevitably must be, the greatest; in strength the most overwhelming; in wealth the most affluent of all the Christian nations throughout the world. In these things you not only equal other people, but excel them. Why? Mainly, I believe, because your fathers feared God. Shall America then dare to kick down that

ladder, to spurn the low degrees by which she did ascend, and, despising the holiness which was once her single excellence, now in the days of her boundless prosperity to make in the common life of her citizens a league with death and a covenant with hell? I do not for a moment believe it. I believe that she will be preserved from all such perils by the memories of the dead and the virtues of the living. I believe that she will cherish the pure homes which have never lost their ancient English dower of inward happiness. I believe that she will not suffer the wise voices of the holy and thoughtful few to be drowned in noisier and baser sounds. I believe that her aspirations will dilate and conspire with the breezes from the sea which sweep the vast horizons of your territory. I believe that she will listen to the three great Angels of History, of

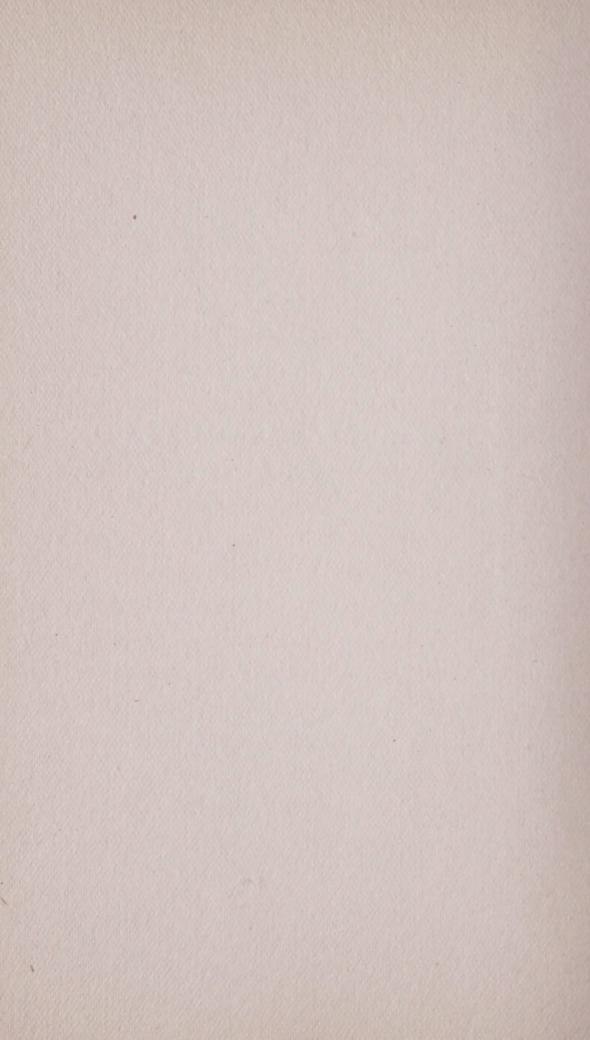
Conscience, of Experience, which, as the great teachers of mankind, ever repeat to us the eternal accents of the Moral Law. I believe that she will help to disenchant the nations of the horrible seductions of war, and of a peace crusht and encumbered under war-like armaments. I believe that she is linked, that she will ever desire to be linked, with us of the old home, in the golden yoke of amity, and that by the blessing of God's peculiar grace, you with us and we with you, shall be enabled to "make all things anew" for the glory and happiness of mankind. Then shall hoaryheaded selfishness receive its deathblow, and the vilest evils which have afflicted the corporate life of man

"Shall live but in the memory of Time, Which like a penitent libertine shall start,

Look back, and shudder at his former years."



SPECIAL EXTRACTS FOR READING



SPECIAL EXTRACTS FOR READING

PREPARE THOROUGHLY

1. "Every extemporized discourse presupposes a preliminary operation of thought. The thought must have been well conceived, held, and grasped in a single idea which contains the whole substance. Then, for the exposition of this idea, it must have been divided into its principal parts, or into other subordinate ideas as members of it, and then again into others still more minutely, until the subject is exhausted. This multitude of thoughts must be well arranged, so that at the very moment each may arrive in the place marked out for it, and appear in its turn in the discourse

to play its part and fulfil its function, the value of which consists in the antecedents which prepare and the consequences which develop it, as figures in an arithmetical operation have value in themselves and also by their position.

Much intelligence is therefore required for this preparatory labor, so useful in extemporization; or, in other words, for the elaboration of a plan, without which it would be risk to hazard on ground so dangerous and so slippery. The first condition of speaking is to know what is intended to be said, and the greater the intelligence employed in the preparation of the speech, and the more clearly it is conceived, the greater the probability of presenting it well to others or of speaking well. That which is well conceived is well enunciated."—M. Bautain.

EXTRACTS FOR READING

CULTIVATE SINCERITY

2. "The young speaker will do well to notice that morality is better understood, at least in theory, than in former days, and that the public like sincerity on the part of a speaker. A life which shall illustrate what the orator seeks to enforce will add materially to his influence. Some will ask-May not a recommendation be a good one tho the giver of it be bad? Yes; but is it not an advantage when both are worthy? The public may accept good advice from men who will not take it themselves. But is it not the object of a wise rhetoric to increase the number of men who act themselves on the advice they give? If the public should be composed of men who hear only and never practise, who does not see that we may give over all exhortations of amendment? Mankind reason that that which is good for the

public is good for individuals, since individuals make up the public. And when it is seen that a man does not follow his own advice, it is concluded that either he is a simpleton, and consequently is not to be heeded, or that he is secretly conscious of some inapplicability in his own recommendations, and therefore to be suspected."—George J. Holyoake.

INFORM YOURSELF THOROUGHLY

3. "Keep your eyes and ears open to receive all kinds of knowledge from all sorts of sources. Your information can not be too diversified. Observation will supply the most useful materials; reading, the most various; reflection, the most profound. But you must be something more than a mere recipient of impressions from without. These must be intimately revolved and recombined in

EXTRACTS FOR READING

your hours of reflection and then they may be reproduced in other shapes as your own thoughts. Accustom yourself to think and give yourself time to think. There are many portions of the day which can be devoted to reflection without trying to make thought a business. If a man tells me that he habitually closes his book or lays down his pen, turns his face to the fire with his feet upon the fender and throws himself back in his easy-chair to think, he may say that he is thinking, and perhaps flatter himself with the belief that he is thinking; but I know that he is only dreaming. The time for real reflection is when you are taking that exercise in the open air, which I trust you never neglect and which is as needful to the accomplishment of a speaker as any other training. At such seasons, prepare yourself by steady thought for

that which is the next process in the acquisition of the art.

And that is, writing. You must habitually place your thoughts upon paper, first, that you may do so rapidly; and, secondly that you may do so correctly. When you come to write your reflections, you will be surprized to find how loose and inaccurate the most vivid of them have been and what terrible flaws there are in your best arguments. You are thus enabled to correct them and to compare the matured sentence with the rude conception of it. You are trained by this practise to weigh your words and assure yourself that they precisely embody the idea you desire to convey. You can trace uncouthness in the sentences and dislocations of thought of which you had been unconscious before. It is far better to learn your lesson thus upon paper, which you can throw into the fire

EXTRACTS FOR READING

unknown to any human being, than to be taught it, in the presence of the public, by an audience who are not always very lenient critics."—EDWARD W. Cox.

DEVELOP ACCURACY

4. "One main portion of intellectual education, of the labors of both school and university, is to remove the original dimness of the mind's eye, to strengthen and perfect its vision; to enable it to look out into the world right forward, steadily and truly; to give the mind clearness, accuracy, precision; to enable it to use words aright, to understand what it says, to conceive justly what it thinks about, to abstract, compare, analyze, divide, refine and reason correctly. There is a particular science which takes these matters in hand, and it is called logic; but it is not by logic—certainly not by logic alone—that the faculty I

speak of is acquired. The infant does not learn to spell and read the hues upon his retina by any scientific rule; nor does the student learn accuracy of thought by any manual or treatise. The instruction given him, of whatever kind, if it be really instruction, is mainly, or at least preeminently this,—a discipline in accuracy of mind."—Cardinal Newman.

THE VALUE OF SILENCE

5. "Paradoxical tho it may seem, there is an eloquence and a power in silence which every speaker should seek to cultivate. A man who knows how and when to listen is not only open to increase his store of knowledge, but will often receive credit for wisdom he does not really possess. The habit of silence gives time for necessary meditation and for accumulating power for subsequent

EXTRACTS FOR READING

use. It makes one acquainted with the inner life. It is the most direct means of developing spiritual power. A silent man is usually a thinking man. He takes time to think, to test his ideas before giving them expression, to formulate his thought into clear and logical sequence. He obeys the admonition to 'Think before you speak,' consequently his thoughts when exprest carry weight because of their clearness and maturity. There are far too few of these silent men who take time to think, and too many who talk first and think afterward.'—Grenville Kleiser.

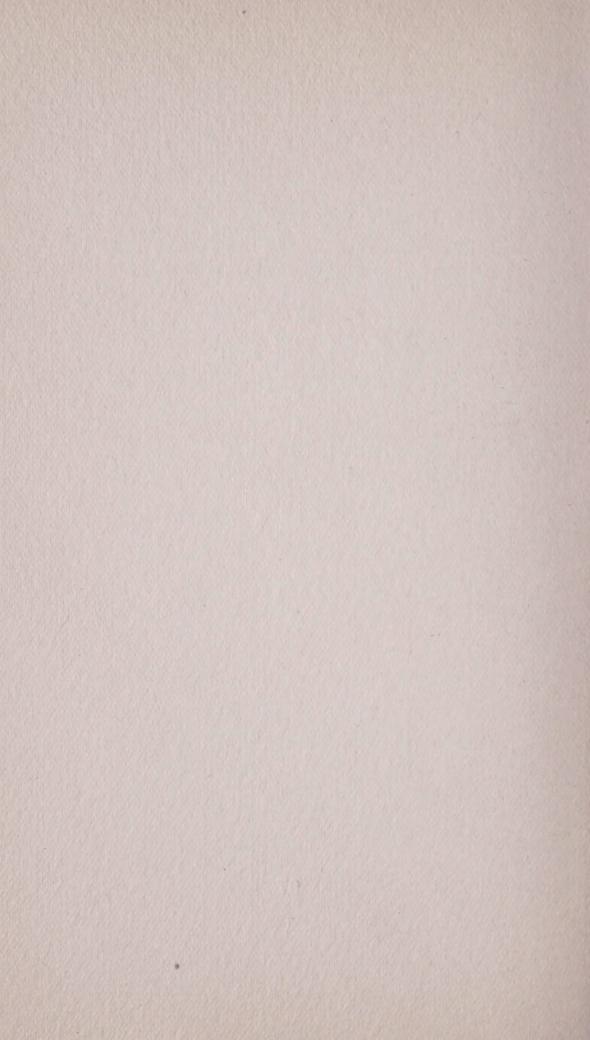
CULTIVATE YOUR POWERS

6. "The truth is, those persons who talk so much about born orators, and what they call a natural and artless eloquence, are guilty of a transparent fallacy. Nature and art, so far from

antagonizing each other, are often the self-same thing. True art,—art in the sense of an instrument of culture,-is drawn directly from all that can be learned of the perfect in man's nature, and is designed not to repress or extinguish, but to develop, train, and extend what he already possesses. Nearly every person who has what is called the 'gift' of oratory, finds that he has great defects associated with his native gift. He has a harsh or feeble voice, an indistinct articulation, a personal, provincial, or national twang, an awkward manner, a depraved taste; and instead of developing the divine faculty he has been laboring to thwart and obstruct it. What is more natural than that he should endeavor to overcome these defects, or, if he can not get rid of them altogether, at least to diminish them by vocal exercises, by studying the best models, and

EXTRACTS FOR READING

by listening to the advice of a judicious friend? But what is all this but a resort to art, or the deliberate application of means to an end?—yet, is it art that is in the slightest degree inconsistent with nature? If so, then every civilized, every thoughtful and moral man, who represses his natural impulses to be indolent, improvident, rude, and selfish, is so far unnatural. It is evident, therefore, that in admitting to the fullest extent the necessity of a natural manner in speaking we do not exclude culture."—WILLIAM MATHEWS.



QUINTILLIAN'S SECRETS OF ORATORY



QUINTILLIAN'S SECRETS OF ORATORY

THE GREAT POSSIBILITIES OF MEDITATION

Meditation borders on the nature of writing, receives its strength from it, and is a something lying between the labor of composition and the hazard of extempore speaking. Its utility is very considerable, and there are frequent occasions for it; for we can not write always, nor everywhere, but meditation is available at most times and in most places. In a few hours it gets a comprehensive view of even great and important causes. If our sleep is interrupted at night, darkness makes our meditation more active. During the day, in the midst of our occupations, it finds

some leisure for contemplating its object, seldom or never remaining idle; and not only assigns to things their due order, which is doing a great deal, but also joins words, and so fits together all parts of the discourse that nothing but writing it out seems lacking. And thus it remains more tenaciously riveted in the memory, since it can not be let to slip away by the security of writing.

STEPS IN ACQUIRING MENTAL POWER

But we can not attain suddenly nor soon that force of thought which is required for profound meditation. First, by much practise in writing, we must bring our style to so proper a consistence that directly and without impediment it may follow the flow of thought; secondly, we must by degrees accustom our mind to take in at first only as much as it can give a faithful account of, and,

SECRETS OF ORATORY

next, to proceed by so moderate an increase that the labor may not seem in any way painful; thirdly, there should be additional increase, with the same precautions; lastly, all these particulars are to be embodied and kept together by practise and much exercise, and as this depends in a great measure on memory, I therefore say here but a part of what I should, reserving the rest for its proper place. From what has been said, however, it may appear that when there is no deficiency or obstacle in point of genius, one may, by assiduity of application, attain to the expressing of the things he conceived in his mind, as truly and as faithfully as those he had written and committed to memory.

TAKING ADVANTAGE OF NEW IDEAS

Suppose, now, that something bright, some new idea, should spring up while

we are speaking, should we so scrupulously adhere to what we have written as not to make room for it? An oration, however elaborately composed, is not to be so highly prized as to give no admission even to a gift of fortune,the contrary is evident, by our often inserting a sudden afterthought in what we have written. All exercise of this kind should, therefore, be so ordered that we might easily digress from, and return to, it at pleasure; for if, on the one hand, our principal care ought to be to come prepared from home, in order to speak in public; on the other, it would be an evident piece of folly to reject a gift which the circumstances of time offer for our service. Let our thoughts and meditation be so far prepared that fortune may not have it in her power to frustrate, but to help us.

SECRETS OF ORATORY THE VALUE OF MEMORY

It will be so if strong and faithful memory makes whatever we have meditated on, to flow from us with an air of security, yet unless this meditation is well digested, and sinks deep into the mind, we shall show pain and embarrassment in expressing ourselves, just as if we depended solely upon memory, and if this should be the case, I would prefer an extempore rashness to incoherence and suspension of thought. Nothing has a worse effect than an unseasonable recollection. When eager to recall the ideas which fly from us, we lose those which present themselves, and seek things rather from memory than from our subject.

SUGGESTIONS FOR EXTEMPORE SPEAKING

The ability to speak extempore is the greatest advantage we receive from

our studies, and, as it were, a very simple reward for our long and painful labor. He who has not acquired it will do well in my opinion to renounce the duties of the bar, and employ the talent of writing which remains to him rather upon something else. For I can hardly believe that a man of integrity would profess to assist those who should want his help, when he was incapable of assisting them in any imminent danger. Such behavior would be not unlike that of a pilot who should show a weatherbeaten ship a harbor at a distance where it could not enter but in a calm. There are, indeed, very many and pressing occasions for pleading without preparation, either before magistrates, or when a cause is brought to trial before the day fixt for it; and if there be then an absolute necessity of saving not only a good citizen, but a parent, a friend, who

implores the help of our ministry, and is likely to be ruined unless at that instant assisted, shall we stand mute, ask for time, and seek retreat and silence until words are fabricated in his defense, are committed to memory, and our voice and lungs are prepared for pleading? No sufficient reason, I think, can be given why an orator should be unprepared in any emergency.

RISING TO THE EMERGENCY

How must it fare with him when he is to answer an opponent? Often what we have supposed to be the opponent's view of the matter, and against which we have calculated our speech, we find ourselves much mistaken in, and suddenly the whole cause is changed. As a navigator shifts his manner of steering according as the winds set in upon his ship, so an orator must shift about according

of what effect would so much practise in writing be, so much reading, and so long a course of study, if the same difficulties remained that occurred in the beginning? That man indeed must be thought to have labored in vain, who is constantly obliged to put himself to the same pains. I do not make these reflections that the orator should prefer extempore speaking, but that he occasionally might speak so.

PREPARING FOR AN UNEXPECTED SPEECH

We shall acquire this talent chiefly in this manner: Let us first be acquainted with the way of speaking, which may be compared to the running of a race, which can not be performed unless we know whence and where we are to run. So it is not enough to know the parts of judicial

causes, or the disposing of questions in proper order, tho these are a principal consideration; but also what is first, and what follows, they being so linked together by nature that they can not be altered or taken asunder without causing confusion. He who is learning the way in which he is to walk will no doubt suffer himself to be guided by the order of things as they occur, for which reason persons of even small practise will easily see how a narration is to be conducted. Next, they will know what questions arise on every point, that they may not hesitate as to what they are to say, nor be distracted by thoughts foreign to their matter, nor confound this matter by jumbling things together, jumping as it were, here and there and stopping nowhere. Lastly, they must keep within certain bounds, which can not be done without division. Thus having effected

to the best of their ability whatever they set out to do, they may think they have come to the end.

VALUE OF STUDY AND PRACTISE

These are the documents of art; but it is study, as I have said, that must furnish us with a copiousness of the best expressions, and our manner of speaking must be so formed by much and accurate composition that what we even give utterance to suddenly might appear as if it were written. In short, when we have written much, we shall be able to speak much; for custom and exercise contribute most to facility, and if there be an intermission in them, tho but short, that readiness not only will be retarded, but a kind of torpor will ensue and may prevail.

THINKING AHEAD IN YOUR SPEECH

Tho we stand in need of a certain natural mobility of mind, that while we express what is next to our thoughts, we may be able to construct what lies further off and keep our voice always provided with a succession of formed thoughts, yet scarcely can either nature or art divide the mind on so manifold a business as to attend at once to invention, disposition, elecution, the order of words and things, and what is to be said on the present occasion, the next and the following, together with the particular attention which is to be paid to voice, pronunciation and gesture. A sort of intuitive and anticipating view is, therefore, quite necessary for these purposes, and the further parts be surveyed as the foregoing are pronounced, so that, until we come to the end, we may proceed as

much by looking before us as by stepping forward. This forecast, then, is to be regarded as highly necessary, unless, regardless of it, we are willing to hesitate every moment and utter things by scraps and halves, like persons interrupted by sobs.

A HELPFUL MENTAL HABIT

There is a certain habit which we can not account for, and for which we are in no way indebted to reflection, in consequence of which, among other instances, we find the hand glide in writing, and the eyes see, in reading, several lines at once, with their stops and breaks, and they have read what follows before the tongue has articulated what goes before. The wonders in dexterity of hand, which we see performed by artists, have no other principle, as it is by a certain sleight of hand that the things which they cast away from them seem

again to come into their hands, and fly off where they command them.

But we shall not profit by this habit except so far as the art I spoke of has paved the way for it, so that for which no reason can be assigned may, notwithstanding, appear as grounded on reason. For none shall seem to me to make a speech, unless they do it with order, ornament, and elocution, and for this reason I shall never be an admirer of the connection of a tumultuous or fortuitous harangue, which I have noticed to have been extremely well performed, even amidst the fierce objurgations of women. Heat and spirit may be productive of a speech attended with better success than a studied one, and on these occasions, as Cicero relates, the ancients were accustomed to say that a god spoke from the mouths of men.

GETTING A CLEAR CONCEPTION OF THE SUBJECT

But without having recourse to the interposition of a deity, the reason for this is plain, and so much the more as passions, when the mind is strongly affected by them, and images, when recent, manifest themselves by lively and rapid expressions which sometimes cool in the slowness of composition, and if put off for any time may not return. When an unhappy, scrupulous care about words stops us short at every step we take, we can no longer expect that volubility of speech, and tho single expressions may seem well chosen, yet are not fluent, they will seem painful. We therefore must endeavor to have a clear conception of things by means of the images before spoken of, placing all that we have to say concerning persons and questions before our eyes, and entering into all

the passions of which our subject can well admit. For it is the sensibility of the heart and perturbation of the mind that make us eloquent, and therefore the illiterate do not lack words when stimulated to speak through passion or interest. We must strive, also, to direct the attention of the mind not to any object singly, but to many together, that, if we cast our eye upon any point of view, we may be able to see all in a direct line, and about it, and not the last only but as far as the last.

INCENTIVES TO THE ORATOR

The shame of stopping short, and the desire of being applauded, are wonderful incentives for the orator's acquitting himself to advantage; and it may seem wonderful, since writing delights in privacy and can not abide a witness, how extempore speaking feels itself animated

by a full auditory, as a soldier is animated to battle by seeing the standards of the army ranged and mustered together. For with whatever difficulty thoughts may come, the necessity of speaking compels the finding of them, and the desire to please seconds and increases the efforts. So much do all things look to a reward, that even eloquence, tho containing much pleasure in itself, is vastly taken with the present fruits of praise and reputation.

THE DANGER OF OVERCONFIDENCE

No one, however, ought to be so confident of his ability as to hope that immediately on the first trial he shall acquire this talent. What I inculcated concerning meditation, may be applicable here, that the talent of extempore speaking should proceed gradually from small beginnings to its greatest perfec-

tion, to which nothing can contribute so much as practise. I would not have so much confidence placed in this faculty as to exclude at least a short time, which is scarcely ever lacking, and which is always allowed in trials and pleadings at the bar, for reflecting on what we are to say. It would indeed seem that no one can plead a cause of which he knows nothing, yet we see some declaimers so perversely vain as to pride themselves on being able to speak in a dispute if they only learn what the subject is, and what is more trifling and buffoon-like, they will ask you with what word you would choose they should begin. But eloquence can not help deriding, in her turn, those who are such a disgrace to her; as in reality from the desire of appearing learned to fools, they must themselves appear fools to the learned.

But if it so happened that we were

obliged to speak in public without any preparation, then would we have occasion for an extraordinary presence of mind, and our whole attention being engrossed by things, we should, for the present, relax somewhat in the care of words if it were not practicable to attend to both. At such a time a slower pronunciation, and a manner of keeping our words, as it were, in suspense, would afford time for reflection; but this must be so managed that we may seem to think, and not to hesitate. So we do, when we are sailing out of port, if the wind drives us forward and our rigging is not yet quite ready; afterward, as we proceed, we lay our cables in order and hoist our sails for a favorable gale. It is better to act in a like manner with our speech, rather than to deliver ourselves up at once to a torrent of useless words and suffer ourselves to be swept away, as it were, by a storm.

PRACTISE MUST NOT BE NEGLECTED

But this talent is preserved with no less pains than it is acquired. An art once learned is not forgotten, but it does not follow that expertness will continue after the disuse of it. Writing, when neglected for some time, will lose some of its former readiness; so with the talent of extempore speaking; it is acquired by practise, and can be retained only by practise. The best way of practising is to speak daily on some subject or other, in the presence of many people to whose judgment and opinion we pay deference; for it seldom happens that one sufficiently respects himself, else we should speak alone rather than not speak at all.

A PROFITABLE MENTAL EXERCISE

There is another exercise for thought, which is to meditate on our subject, and treat it mentally from the beginning to

the end. This is practicable at all times, and in all places, if we have nothing else to do, and is in some measure of greater benefit than the former suggestion, because in the one, things are disposed with more accuracy, whereas in the other, our whole solicitude is to continue the thread of the discourse. Again, the former is of more service by strengthening the voice, forming the pronunciation and gesture, and the motions and attitudes the orator puts himself into, by the tossing about of his hands and the stamping of his foot, must give life and spirit to his action.

But we should study always and everywhere. There is scarcely a day so taken up with business but something may be gained from it for the sake of study, or but may have some moment snatched from it for the purpose of writing, reading, or speaking. C. Carbo,

even in his tent, and amid the horrors of war, was accustomed to exercise himself in the talent of speaking. I should not forget, also, that Cicero upon all occasions advises us not to neglect our manner of speaking, so that what we say in regard to the subject may be as proper, as correct, and as accurate as possible.

THE RELATION OF WRITING AND SPEAKING

But we must never do more writing than we do speaking extempore. Thus weight will be preserved in what we say, and that light facility, floating, as it were, on the surface, will thereby become heavier and run deeper. Just so vine-dressers cut off the shortest roots of a vine, which may draw it to the surface of the ground, that the lower roots may gain strength by striking deep. And for all I know, both exercises, under the

direction of care and study, may be a mutual help to each other, so that by writing we may speak with more exactness, and by speaking, write with more ease. We ought to write as often as we can, and if not at leisure for so doing, we should meditate, but if neither can be done, the orator must use his best endeavors to guard against surprize and to keep his client from appearing to be without assistance.

Some orators, who had much business on their hands, usually wrote little more than the principal heads, and the exordium; other points they fixt in their memory by meditation only, and to anything coming up suddenly they replied extempore. I greatly approve of those short annotations which may be held in the hand, and upon which it is allowable now and then to cast one's eye. I can not say that I like to note down all

the heads of that on which we are to speak. This security begets a remissness of thought during the action, and tears asunder, and deforms, the discourse. I think, indeed, that nothing ought to be written when we intend to speak extempore. For being called back to that which we have set down in writing, hinders us in trying our present fortune; and the mind fluctuating between both, when it loses sight of what is written, can not well recover itself by seeking after something new.



THE ART OF ELOQUENCE



THE ART OF ELOQUENCE *

BY JOHN CAIRD

Of all intellectual agencies, the faculty of public speaking is that which, in proportion to its practical influence and importance, has received the least attention in our educational system. Of course, seeing that the first condition of good speaking is that the speaker should have something to say, indirectly all education is an education of the orator. External gifts of voice and manner, apart from more solid requirements, may deceive and dazzle the unwary and make a slender stock of ideas go a long way with an uneducated or half-educated

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auditory. But such superficial qualities in the long run lose their effect, even on uncritical ears, and to the better instructed may even become offensive as a kind of tacit insult to their judgment. Knowledge and a disciplined intelligence therefore constitute the first condition of effective speaking.

But if it be true, as we must all admit, that the possession of knowledge does not imply the power of imparting it, that profound thinkers and ripe scholars may be poor and ineffective speakers; if experience proves that men who are strong in the study may be weak on the platform or in the pulpit, and that even men whose books evince a masterly grasp of their subject may be distanced as teachers or preachers or public speakers by persons of greatly inferior gifts and attainments—then it is obvious that something more than the possession of

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ideas goes into the making of the orator, and that that system of education is incomplete which confines itself to the acquirement of knowledge and neglects the art of oral expression.

IMPORTANCE OF PRACTISE IN SPEAKING

Everyone knows of the immense pains that were bestowed on the cultivation of this art in ancient times. "Ancient oratory," writes Professor Jebb, "is a fine art, an art regarded by its cultivators as analogous to sculpture, to poetry, to music." Already before the art of rhetoric had become an elaborate system, the orators were accustomed to prepare themselves for their task, first in composition, then in delivery. "Great is the labor of oratory," says Cicero, "as is its field, its dignity, its reward." And tho it may be true in this as other

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arts, nature and original aptitude count for much, and the highest eminence is attainable by few, yet moderate success is not beyond the reach of average ability, industriously and carefully cultivated.

How then shall we explain the comparative neglect into which, in our modern educational system, this art has fallen; how shall we account for the fact that whilst every other art has its principles and methods, its long and laborious discipline, its assiduous study of the best models, the acquisition of this art is for the most part left to chance or to such proficiency as can be gained in course of time and at the expense of long-suffering audiences? How is it that in our schools and colleges everything is done for the attainment of knowledge, and nothing at all for the capacity of communicating it?

THE ART OF ELOQUENCE ORAL TEACHING NECESSARY

At first thought we might suppose that this neglect is to be ascribed to the diffusion of literature and the growing influence of the press. Oral teaching, we might naturally suppose, would count for more in times when there was almost no other access to the popular mind, and, with the spread of education and the multiplication of books, would gradually be superseded by instruction conveyed in a literary form. That the gift of eloquence should be rated high, and should be sedulously cultivated in an age before books appeared in printed form, or when books were few and costly and readers a very limited class, and when for the great mass of men the preacher or public speaker was in himself all that books, newspapers, magazines, pamphlets, popular manuals, organs of political parties and religious sects, the

vast and varied mass of publications that are constantly pouring forth from the press, are constantly for us in the present day—that at such a period the faculty of oral address should be supremely important is only what we might expect. But as education advances, and ideas in the more exact and permanent form of printed matter suited to every variety of taste and intelligence, become almost universally accessible, we might also expect that the speaker's function, if it did not become extinct, would fall into the background; and also that, in so far that it survived, the improved taste of society would tend at once to diminish the quantity and raise the quality of public speaking.

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SPEAKING A POTENT FACTOR IN NATIONAL LIFE

How groundless such expectations would prove you need not be told. The vocation of the speaker has not only lost nothing, but has enormously gained in public consequence with the gradual diffusion of knowledge in printed form. There never was a time, in modern history at least, when it constituted so potent a factor in the national life as in our own day. There never was a time when the gift of oratory or the talent for debate brought so much influence, social, political, ecclesiastical, or when he who was endowed with it found the power of ready utterance so much in demand. In this country, at least, the man who can speak is under a perpetual pressure to exercise his gift. Lecture platforms, public meetings, associations for all sorts of objects; festivals, ban-

quets, ceremonials, conferences, anniversaries, meetings to offer testimonials to retiring, or to organize memorials to departed, officials and celebrities, great and small—public occasions of all sorts, in short, create a perpetual call on his power of utterance. Nor is the demand confined to public occasions. The rage for oratory pursues him in his hours of relaxation, and into the retreats of social and private life. In the pauses of a railway journey admiring auditors insist on a modicum of their favorite stimulant. At a private dinner or a garden party, the reporter, note-book in hand, is either openly or furtively introduced; and, sometimes, it must be confest, not without his own connivance, opportunity is afforded to the oratorical celebrity to give the world another taste of his quality.

THE ART OF ELOQUENCE

THE TREND OF MODERN ORATORY

Moreover, it is to be observed that, contrary to the natural anticipation I have just suggested, the public taste for public qualification does not become more fastidious with the progress of education. Public speaking, with rare exceptions, does not in our day improve in quality. The palmy days of oratory, when it was regarded as an art or on a level with painting, and sculpture, and poetry, when the severest canons of criticism were applied to it, when the great speaker cultivated his gift by laborious and varied discipline, speaking seldom, and only on occasions worthy of his powers, and grudging no pains to meet the claims of an exacting but appreciative audience—these days are long passed away. How could it be otherwise? An epicure could not expect a chef in the culinary art to send up, day

after day, at a moment's notice, a perpetual series of recherché (choice) viands; and from even men of highest abilities it would be too much to ask for the production of off-hand, extempore, oratorical feasts. Hence we need not wonder if, when we examine the speeches of even the most renowned purveyors of modern oratory, political and other, we should find that, in the best qualities of eloquence, in clearness of thought, precision of aim, consecution of argument, force, aptitude, and elegance of expression, they fall miserably short of the best types of ancient oratory; and that loose, slipshod, and ambiguous phraseology, involved and interminable sentences, sounding but empty declamation, perplexed and inconclusive argument, and the cheap impressiveness of appeals to vulgar prejudice and passion, should be then too common characteristics.

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REASONS FOR DETERIORATION OF PUBLIC SPEAKING

There are, however, some considerations which may serve to abate the severity of the censure we pass on these and other effects of modern oratory. Much, of course, depends on our canons of criticism. We must consider how far the blemishes on which we animadvert arise, not from the incapacity or carelessness of the artist, but from the necessary limits and conditions of his art. It is obvious, for one thing, that we cannot apply the same standard, either as to matter or form, to written or spoken prose composition. It is even possible that the speaker who should aim at literary excellence, would be going on a false quest, and that the qualities which made his work good as literature would mar or vitiate it as oratory. A reported speech indeed be-

comes literature, but it is not to be judged as such, but as a composition primarily addrest to the ear, and producing its effect, whether instruction or persuasion, whether intelligent conviction or emotion and action, under the condition of being rapidly spoken and rapidly apprehended.

THE DIFFERENCE BETWEEN WRITING AND SPEAKING

And this condition obviously implies that many qualities which are meritorious in a book or treatise—profundity or subtlety of thought, closeness and consecution of argument, elaborate refinement and beauty of style, expression nicely adapted to the most delicate shades of thought—would not only involve a waste of labor in a spoken address but might mar or frustrate its effectiveness. A realistic painter who bestows infinite pains in copying the

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form and color of every pebble on the bank, of brook or stream, and every reticulation of each leaf on the spray that overhangs it, not only squanders effort in achieving microscopic accuracy, but distracts by irrelevant detail the eye of the observer, and destroys the general idea or impression of the landscape, and a like result may attend elaboration of thought and fastidious nicety of form in a spoken composition. Such minute finish is either lost or unappreciated by the auditor, or, while he pauses to admire it, his attention is diverted, and he loses the thread of the discourse or argument.

Moreover, in studying a written composition, a reader has no right to complain of compression or conciseness, or, on the other hand, of the space occupied in the development of the thought. If the sense be not immediately obvious, or if he fails to catch it on first reading,

he can pause on a phrase or sentence, he can go back on a paragraph; if the matter sets his own mind working in a different track, he can suspend his reading to follow out the suggested train of thought, and then come back to take up the interrupted sequence of the author's argument; or again, if the strain on his attention or intelligence becomes too great, he can stop and resume his reading at will.

But an oral address admits of no such delays and interruptions. The meaning must be understood at a first hearing or not at all, the discourse must be so framed that the mind of the hearer can move on at least as fast as that of the speaker; and seeing you can not, on many occasions at any rate, shut up a speaker as you can a book, there are limits of length to which every public address must conform.

ESSENTIALS OF A SUCCESSFUL ADDRESS

Obviously, therefore, oral composition not only admits, but requires, certain characteristics which would not only be illegitimate, but positive blemishes in matter intended to be read. Hearers, of course, vary in quickness of apprehension, and no speaker is bound to be plain to auditors whose intelligence must be supplemented by a surgical operation. But tho it is true that greater condensation is possible in addressing a select audience, an average audience can not be fed with intellectual pemmican.

To present the same thought in varied language or in diversified aspects; to make use of pictorial forms and abundant and familiar illustrations; to go at a slow pace in argument; to avoid rapid transitions and elliptical reasonings; to

arrest wavering attention at the cost even of irrelevancy and digression; to be not over-scrupulous as to grammatical and dialectic proprieties or a telling roughness that jars on a fastidious ear; to make sure not merely that the ideas are there, but that they are so presented as to interest, strike, sustain the attention, and tell on the heart and soul of the hearers—these and such as these must be aims present to the mind of the public speaker and controlling the form and substance of his talk. But all this implies that a certain latitude must be conceded to oral, which is denied to written composition, and that the very effectiveness and success of a speech may be due to its offenses against the strict canons of literary criticism.

It is on this principle that we explain the fact that good speakers are often bad writers, and that the instances are rare

in which men attain to great and equal excellence as authors and as orators.

Following out a little further this comparison of speaking and writing, or of oral and written and prose composition, there is another characteristic by reason of which, at first sight at least, we must ascribe an inferior value to the former, viz.: its evanescence. Written or printed matter has the advantage not only of greater precision but of greater permanence. A great book is a treasure for all time. The thinker passes away, but the thoughts that are enshrined in the literature of the past live on for the instruction and delight of succeeding generations. It is of the very essence of oratory, on the other hand, to be ephemeral. Its most brilliant effects, like the finest aspects of nature, vanish in the very moment of observation. They can no more be arrested than the light

of morning on the mountain summit, or the flashing radiance on the river's rippling waves, "a moment here, then gone forever." The words that touch us by their pathos, or rouse us by their lofty eloquence, pass away like the successive notes of a song in the very act of falling on the enraptured ear.

EFFECT OF CIRCUMSTANCES ON A SPEECH

It may even be said that the best and noblest effects of oratory are more evanescent than those of music. The song may be sung, the great composer's work that delights us at a first hearing may be repeated with equal or higher artistic skill. But often the power of spoken words depends on a combination of circumstances that can never be reproduced. The speech of a great statesman in debate—say in some critical emergency when the vote is about to be

taken that is to decide the fate of a ministry, or the passing of a measure of reform or of domestic or foreign policy on which the interests of millions are staked; or again, the speech spoken by an illustrious pleader in a great State trial, and before an audience composed of all the elements social and intellectual, that stimulate to their very highest an orator's powers—in these and in many similar instances, the conditions of a great speech, and therefore the speech itself can never recur. A song may be sung again by the same or another voice, but the speech can never be respoken even by the voice that uttered it; and that not merely because, under the inspiration of a great occasion, it may have reached the climax of its powers, but because the moving panorama of history never repeats itself, never reverts again to the circumstances that gave it its power to

affect us. And when the eloquent voice has itself been silenced, unlike the song, no other voice can reproduce its music. On the lips of Æschines it may seem still instinct with power, but all his art can not make us feel as we should have done, had we heard Demosthenes.

THE POWER OF ORATORY

But if we reflect for a moment on this distinction between oral and written composition, may not the very fact of the evanescence of the former suggest to us that there is in good oratory an element of power which written or printed matter does not and can not possess? Society will never, by reason of advancing culture and the diffusion of literature, outgrow the relish and demand for good speaking, for this, if for no other reason, that, besides outward circumstances and accessories, there is something in what

we call eloquent speech which by no effort or artifice can be produced in literary form. . . .

There is a universal language, which long ere we have mastered the meaning of articulate words, carries with it for each and all of us its own interpretation, and with the potent aid of which the most consummate linguist can never dispense. Betwixt parent and child, in all lands and climes, the light in the eye, the smile on the cheek, the tones of the voice, the thousands of movements, touches, caresses of the enfolding arms, constitute a medium of communication intuitively understood, which not art but nature has taught. And this, too, is a language which we never outgrow, and which, in the hands of the one who knows how to use it, reinforces and in some measure transcends the capacities of oral address. The artifices of the printer, the

notation of the musician, can no doubt do much to reduce this language of nature to formal expression. But even musical notation, tho much more complete than any which could be adapted to speaking, leaves—as any one knows who has ever listened to a great artist and compared his singing or playing with that of an inferior and commonplace performer—an almost boundless latitude of expression to individual taste and feeling.

THE OPPORTUNITIES OF THE SPEAKER

And even more remarkable is this untaught and unteachable power in the case of the speaker. What ingenuity could invent a written or printed notation that would represent the infinite, nicely discriminated, subtle shades of tone and accent which a great speaker instinctively employs, and which the ear and

soul of a sympathetic auditory instinctively interprets. Even in deliberate speech, in exposition, narrative, calm and unimpassioned argument, there are innumerable subtle changes by which corresponding variations of thought are indicated. And when he rises to the region of emotion, has not nature wedded its own symbols to the whole gamut of feeling,—entreaty, passion, pathos, grief subdued or unreprest, remonstrance, anger, scorn, sarcasm, reverence, awe, aspiration, homage, the agony of the penitent, the hope and trust of the believer, the mystical rapture of the saint, —has not each of these and a thousand other varieties of feeling its own appropriate form of expression, so that, through the whole speech or sermon, a speaker can suffuse articulate language with his deeper, subtler, underlying and all potent language of nature? Lacking

this organ of spiritual power a discourse may have every intellectual excellence, but it will fall short of the highest effect. For often

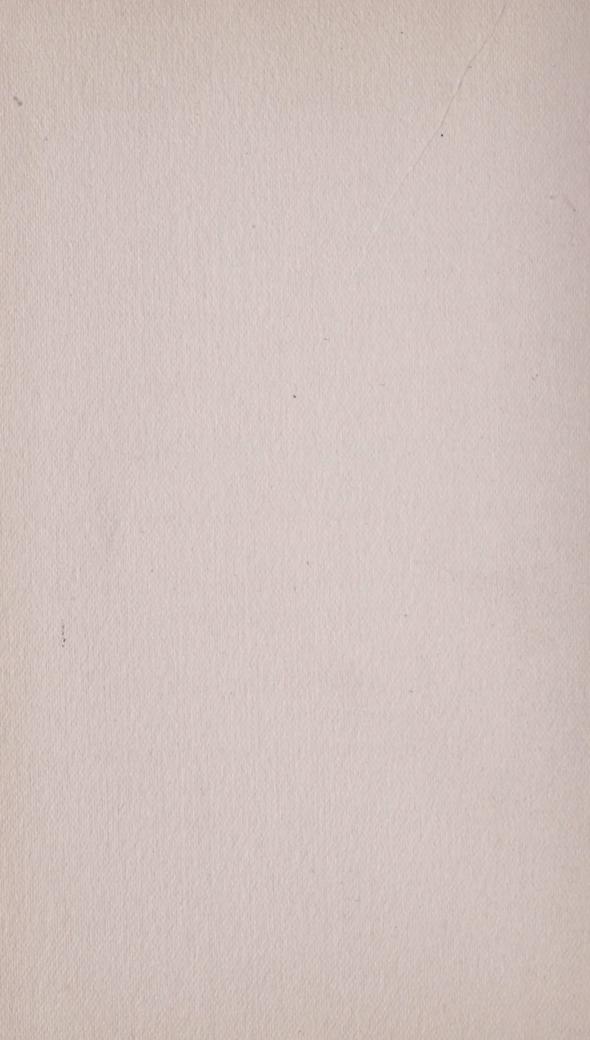
"Words are weak and far to seek
When wanted fiftyfold,
And so if silence do not speak,
And trembling lip and tearful cheek,
There's nothing told."

WHY SPEECH IS MORE EFFECTIVE THAN WRITING

In one word, the ultimate reason for the greater effectiveness of spoken than of written matter is simply this, that the latter is dead and silent, the former quick with the glow and vitality of intelligence and emotion. In certain scientific observations you must eliminate what is called the personal equation; but in good speaking, the personality of the speaker, instead of needing to be discounted, is that which lends its special

value to the result. What reaches the auditor is not thought frozen into abstract form, but thought welling warm and fluent from a living source. In reading a book or report the whole burden of the process is thrown upon the reader. In listening to a spoken address more than half of the burden is borne by the speaker; or rather, activity and receptivity become almost indistinguishable. Charged alike with the electric force of sympathy, the minds of speaker and hearer meet and mingle in a common medium of intelligence and emotion.





MONDAY

PURITY AND CLEARNESS OF TONE

Pronounce "ha" in a sharp, clear tone, endeavoring to convert every particle of breath into voice.

Practise first with rising inflections, then with falling inflections.

Take a full deep breath between each sound.

Aim at clearness and smoothness of tone.

Concentrate your mind on the exercise and correct any breathiness in the tone.

Apply the results of this practise to your daily conversation.

Note: Clearness of tone depends upon the ability to apply the right amount of breath and to vocalize it entirely.

TUESDAY

RANGE OR COMPASS OF VOICE

Pronounce the following long vowel sounds, first in rising, then in falling inflections:

A	E	I	0	U
E	I	0	U	A
I	0	U	A	E
0	U	A	E	I
U	A	E	I	0

At first use short inflections, but later extend the inflections so that they run from very low to very high pitch.

Open your mouth well.

The voice grows through use.

Note: You can rapidly increase the music and modulation of your voice by daily practise in inflection as prescribed above.

WEDNESDAY

DEPTH AND ROUNDNESS OF VOICE

Pronounce the long vowel "O" in progressive degrees of force, as follows:

000000000

Keep strictly to one key at a time. After several repetitions change to another key, and continue the exercise until you have covered all the ordinary pitches of your voice.

Apply your mind directly to the object of rounding your voice out fully into the vowel "O."

Note: This exercise will produce most gratifying results in strengthening a weak voice, and in improving a strong one.

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THURSDAY

RESONANCE OF VOICE

Take a full breath, slightly purse the lips, and hum the letter "m" on a low pitch.

Endeavor to increase the vibration at the lips and to divert the tone from the nose. Repeat the exercise on low and high keys.

Repeat also in various degrees of force.

Gradually try to increase the vocal vibration so that it spreads over the face.

Note: Resonance of voice depends chiefly upon securing vibrations in the cavities of the mouth and throat, and by making them suffuse the face,

FRIDAY

MUSIC AND BRILLIANCY OF TONE

Pronounce the word "Bell," opening the lips sharply on the letter "B," and dwelling on the letter "l."

Feel the tone vibrate against the hard palate,—the bony arch just above the upper teeth,—and try to increase the vibrations. Repeat in various keys.

Avoid breathiness.

After some practise, vary the exercise in force, pitch, and inflection.

Always inhale fully and deeply.

Note: This is one of the best exercises for developing the musical tones of the speaking voice.

SATURDAY

POWER OR VOLUME OF VOICE

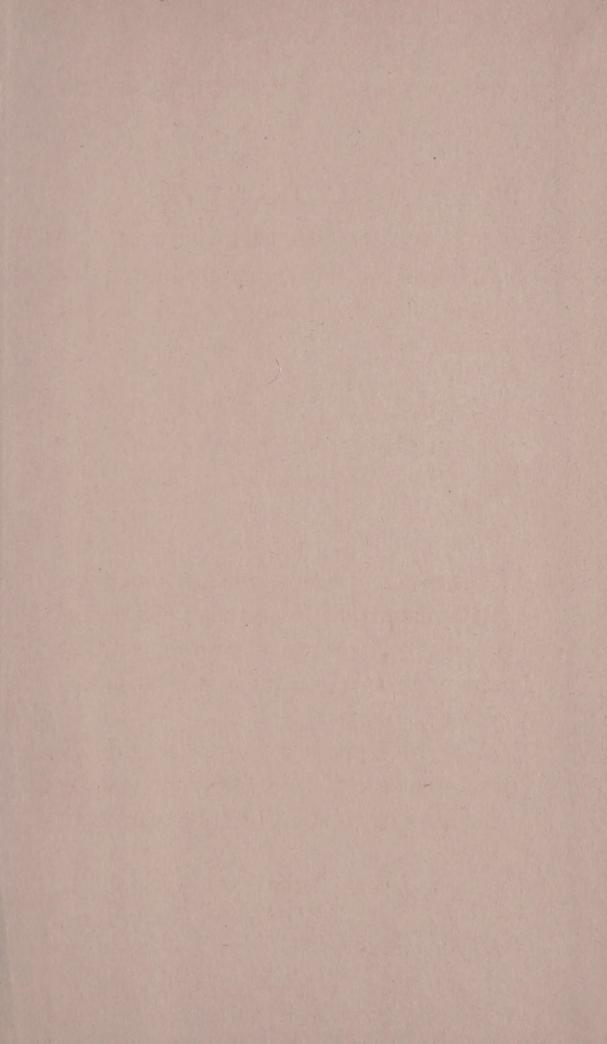
Explode the voice abruptly on the following elements, taking a full breath between each:

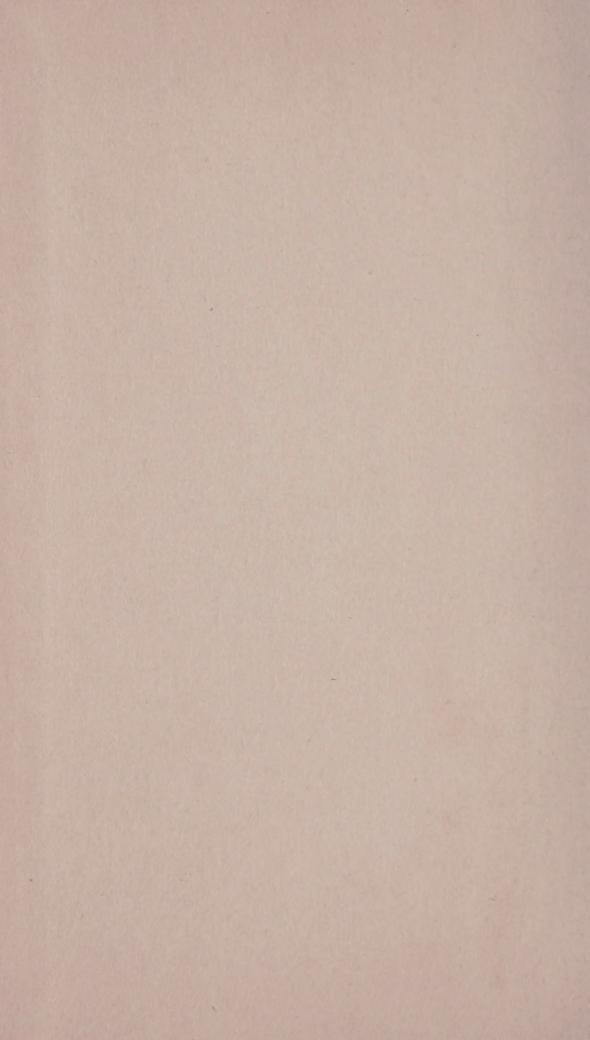
Ba	Be	Bi	Bo	Boo
Ga	Ge	Gi	Go	Goo
Ha	He	Hi	Ho	Hoo
Da	De	Di	Do	Doo

Use long vowel sounds throughout. It is important to use your abdominal muscles fully in this exercise, so that there will be no strain at the throat.

Avoid violence.

Note: Explosive exercises rapidly develop power of voice. Judicious daily practise will yield surprizing results.











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